THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 847 *Tuesday, Aug.* 17, 1824. *Price* 1*d.*

Hay-market Theatre.

Lover's Quarrels was the first piece last night; and was very pleasantly acted. This plan of giving a short Farce for the opening of the performances, is very judicious, as it affords time for those whose occupations or habits make it inconvenient to go to the Theatre earlier than half-past seven or eight o'clock. By the present arrangement, such persons can arrive in time for the remaining performances, and see them *complete*, instead of finding, as is customary in our Theatres at the hour alluded to, *one act* of the three or five act piece over. Accordingly, the commencement of the new Opera of *The Alcaid* can be easily reached after a six o'clock dinner. This attention to the fashionable world is highly commendable, because it favors the patronage of the stage by the higher classes, a point which, if more attended to by the Managers of our "National Theatres," might bring back the *British Stage* to the degree of fashionable distinction enjoyed by that *Italian Stage* in our British metropolis, which has with so *anti-English* a feeling, been honored with the title of "The King's Theatre." We may here take the opportunity of replying to some remarks that have been made upon our paying so little attention to the *Italian Theatre* in the Haymarket. The fact is, we are inclined to promote the interests of that *native* talent which we conceive is as worthy of admiration as any of *foreign* growth. Yet, we are not so illiberal as to shut out talent because it is foreign; but we shall ever strenuously object to the Royal patronage being bestowed in an *especial* manner, not only on *foreign* performers, but on a species of entertainment very far from being accordant with English feelings.—We do not say there should be no *Italian Stage*, but we do say, the *Italian Stage* should not have the shadow of superiority over the *British Stage*. We will only add, that we trust His Majesty, who is an Englishman at heart, may be pleased to take the view of this subject that we do, and render the *Stage of his own Country the first honor*. Miss Paton and Madame Vestris, in *The Alcaid*, sang delightfully. We are happy to say, that Miss Love appeared last night in the character intended for her in this Opera. She gave her songs with much effect, and received considerable applause.—It was with no feelings of hostility to this lady that we made the remarks we offered.

Love, Law, and Physic was acted, for the first time this season; Mr. Liston's, *Lubin Log*, and Mr. Harley's *Flexible*, were highly amusing, the latter gentleman was encored in "*The Humours of a Playhouse*." Mr. Wilkinson, as *Andrew*, was well received, and the other ladies and gentlemen, played the minor characters with considerable spirit.—The house was full in all parts.

English Opera-House.

Miss Stephens and Mr. Braham again gave the music in *Der Freischutz* with the finest effect, and received immense applause. The after-pieces of *Military Tactics* and *Love among the Roses* were amusing.—The house was crowded.

Vauxhall.—Did not the proprietors of these Gardens feel "that idle wishes are very idle things," they would, we presume, wish that every evening on which their entertainments opened fell on a royal birth-day; and in this wish they would be very excusable, from the overflow of visitors which thronged to this favorite summer promenade on the King's birth-day, and on last evening, in honor of the anniversary of the birth-day of the Duke of York. The crowds were immense—the fire-works most brilliant, and the music, vocal and instrumental, delightful, and the very ham and chickens seemed better than ever.—Such is the effect of the *magic* of this paradise.

The Battle of Waterloo continues to draw crowded houses to Mr. Davis's Theatre in the Westminster Road.

Mr. Flemmington was most flattering received, last night, at the Argyll Rooms.

To the Editor of The Theatrical Observer.

Sir,

Seeing my Letter to you inserted to day, and your explanation, with two or three questions in it, I will answer them. Miss Love did make some slight objections to the songs intended for her in "*The Alcaid*," for they were not exactly suited to her powers, and I trust she was right in the objection, for there was then time for them to be altered; and that she was announced to be indisposed shortly after that, is also true, but is that any reason why her illness should be assumed, because she had made some objections to her part. I think the supposition is very unfair; but Miss Love has vindicated herself, in coming forward to take the part, originally intended for her, as soon as she recovered herself sufficiently to perform.

I am, Sir,

Aug. 16. A CONSTANT READER.

☞ It is respectfully suggested to our Friends to be careful, in going to the Theatre, not to be imposed on by an imitation of this Paper

EXHIBITIONS

Miss Linwood's celebrated *Pictures in Needle Work*—Leicester-square.

Mr. Cross's Grand Collection of Wild Beasts—Exeter-'Change, Strand.

Finn's Fancy Glass-working Exhibition, in Miniature. Displaying the whole Art of Modelling, Blowing, and Working---161. Strand.

Mr. Bullock's Exhibitions of Ancient and Modern Mexico, presenting a unique, rare, and interesting collection of Curiosities, and a *Panoramic View* of the City of Mexico—Egyptian Hall, Piccadilly.

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Theatre Royal, Hay-Market.

This Evening, a Comic Sketch, in 1 Act, call'd

A Day after the Wedding.

Col. Freelove, Mr VINING,
Lord Rivers, Mr C. JONES, James, Mr. COATES,
Lady Elizabeth Freelove, Mrs GIBBS.
Mrs Davies, Mrs KENDALL.

After which, [7th time] a new Comic Opera, called,

THE ALCAID;

Or, The SECRETS of OFFICE.

The Overture and Music by Mr. NATHAN.

Don Christopher Toxado, Mr W. FARREN,
Felix, Madame VESTRIS, Pedrosa, Mr LISTON,
Don Andreas de Caravajol, Mr HUCKEL,
Gregorio, Mr WILLIAMS, Jabez, Mr HARLEY,
Juan Tortillo, Mr Latham,
Servants, Messrs Bartley, C. Jones, & Coates,
Donna Theresina, Mrs GLOVER,
Rosabel, Miss PATON,
Margaretta, Mrs GIBBS, Giannetta, Mrs C. JONES,
Donna Francisca, Miss LOVE,

To conclude with the Comedy of

Married and Single.

Beau Shatterly, Mr W. FARREN.
Bickerton, Mr POPE. Melford, Mr COOPER
Ferret, Mr. W. WEST, Captain O'Rapper, Mr LEE,
Scamper, Mr VINING. Servant, Mr MOORE.
Officer, Mr C. JONES. Mr Cramwell, MrCOVENEY
Mrs Bickerton, Mrs GLOVER.
Mrs Shatterly, Mrs C. JONES, Fanny, Miss SCOTT,
Mrs Cramwell, Mrs COVENEY.

To-morrow, Blue Devils, with The Alcaid, and X. Y. Z.

XUM

Theatre Royal English Opera-House

This Evening (23rd time) a Grand Musical Performance, entitled

Der Freischutz;

Or, the SEVENTH BULLET!

Killian, Mr TAYLEURE, Ottocar, Mr BAKER,
Kuno, (Ranger of the Forest) Mr. BARTLEY,
Rodolph, (a Huntsman) Mr. BRAHAM,
Casper, (a Ditto) Mr BENNETT, Rollo, (Ditto) Mr H. PHILLIPS,
Huntsmen, Mess. Henry, J. Bland, Lodge,
Zamiel, (the Black Yager, or Spirit of the Forest) Mr J. COOPER,
Agnes, (Zuno's Daughter) Miss STEPHENS,
Ann, Miss POVEY, Witch of the Wolf's Glen, Mrs BRYAN,

Act 1—Scene 1.—A Sequestered Part of the Forest. 2.---The Outskirts of the Forest & Village Inn.

Act 2.---Scene 1.—An Anti-Room in the Forest House.
Scene 2,—THE WOLF's GLEN BY MOONLIGHT.

Grand and Impressive Music preparatory to THE INCANTATION. *THE CASTING OF THE BALLS.*---At No. 1, (repeated by the echoes) the Moon is eclipsed, Night-Birds and Apparitions of various Monsters appear. At No. 2, The Witch of the Glen and various Reptiles appear.---At No. 3, A Storm and Hurricane break down Trees and scatter the Fire—monstrous Forms move through the Glen, and the Torrent turns to Blood!---At No. 4, The Rattle of Wheels and tramp of Horses are heard, and two wheels of fire roll through the Glen---At No. 5, Neighing and Barking are heard—Amid discordant and eccentric Music, supposed to accompany the Wild Chace in Air, the misty forms of a skeleton Stag, skeleton Horsemen and Hounds, pass over the magic circle in the clouds, to a Hunting Chorus of Spirits—At No. 6, Tremendous Storm of Thunder, Lightning, and Hail—Meteors dart through the Air and dance on the Hills---The Torrent foams and roars---The Rocks are riven, and fresh Apparitions appear; and all the horrors of the preceding scenes are accumulated, in order to drive the FREISCHUTZ from the magic circle.---At No. 7, A Tree is rent asunder---ZAMIEL appears, surrounded by Fire, and the Scene closes as the clock strikes ONE!

Act 3---Scene 1.—The Forest. 2---A Chamber in the Forest House. 3,—A Romantic Spot in which the Trial Shot takes place.

After which, the Musical Entertainment, called,

THE TURNPIKE GATE.

Crack, Mr W. CHAPMAN, who will sing "*The Mail Coach.*"
Sir Edward Dashaway, Mr J. BLAND, Smart, Mr SALTER,
Henry Blunt, Mr PEARMAN, who will sing "*The Bay of Biscay.*"
Robert Maythorn, Mr KEELEY, Old Maythorn, Mr MINTON,
Groom, Mr SANDERS, Steward, Mr J. COOPER,
Bailiff, Mr LODGE, Sailors, Messrs HENRY, and POVEY.
Joe Standfast, Mr TAYLEURE,
Mary, Miss HOLDAWAY, Peggy, Mrs J. WEIPPERT,
Landlady, Mrs JERROLD.

To-morrow, Der Freischutz, with I will have a Wife.